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CATALOGUE

OF THE

Entire Collection of Paintings

BELONGING TO THE

Late Mr. A. M. COZZENS,

To be sold by Auction,

AT THE

Clinton Hall Art Galleries and Book Sale Rooms

JOHN H. AUSTEN, Auctioneer,

FRIDAY EVENING, MAY 22, 1868,

Commencing at a quarter before 8 o'clock.

LEAVITT, STREBEIGH & CO.

Clinton Hall, Astor Place,

NEW YORK.

M. KNOEDLER & CO. LIBRARY.

THE PAINTINGS

Will be on Exhibition

Thursday Morning, May 14, 1868,

AND

FROM THAT DATE TO THE TIME OF SALE,

Day and Evening.

NOTICE.

A sufficient deposit will be required from all purchasers, at the option of the Auctioneer. It shall apply to all goods purchased at this sale. All purchases must be paid for within twenty-four hours from the day of sale, or the deposit will be forfeited and the sale annulled, or the goods resold for account of purchaser, at the option of the Auctioneer.

Please preserve this Catalogue for your use at the Sale.

Mr. Cozzens was a liberal and intelligent patron of American art, and remarkable for good taste, and for that genial sympathy with artists, which, at the time he began to interest himself in art, was a most important element of art encouragement. His opportunities, accordingly, for procuring representative works of our school were of the best kind. Most of his pictures were procured of the artists who painted them at a time when they were founding their reputation, and working with that degree of earnestness which is characteristic of the best period of an artistic career. Many of the pictures belonging to his collection might be cited as the best productions of their painters. Such an opportunity for procuring works of American art, valuable in connection with its history, may not soon occur again, for their is no representative collection in private hands equal to it.

Baker & Godwin, Printers, Printing-House Square, New York.

CATALOGUE.

1.

KENSETT, J. F.

Second Beach at Newport—Sunset. 6×12.

2.

HAYS, W. J.

Fruit—Basket of Strawberries. 6×8.

A good piece of Still-life painting. This little picture was painted expressly for the late Mrs. Cozzens. Mr. Hays has never been known as a painter of fruit, but ranks among the very first animal painters in the country.

3.

HUNTINGTON, D.

Sketch from Nature. 8×10.

4.

HUNTINGTON, D.

Mercy's Dream. 6×8.

The first thought for the large picture—one of his most noted and popular works. The large picture has been engraved in line by Thomas Oldham Barlow, London. The original is now in possession of Marshall O. Roberts, Esq.

5.

WOODVILLE, RICHARD CATON.

The Smokers. (Bar-Room Interior.) 7×9.

This picture was painted in 1841. Was sent from Baltimore to the Academy of Design in New York, and was purchased from that exhibition by Mr. Cozzens. It was the first picture painted by Mr. Woodville ever seen in this city. This artist, who died young, would, if he had lived, have been in the foremost rank; as it is, his works are not surpassed by any of the American school in the best qualities of art in his line. The head in this work is a fine study of character. Woodville's works are scarce.

6.

GREENE, E. D. E.

The Beggar Girl. 25×30.

A picture of great merit; fine in feeling.

7.

LANG, LOUIS.

Study. (Oval.) 18×22.

8.

MOUNT, W. S.

Hustling Pennies. 6×12.

This is a characteristic specimen of the best period of Mount's career. He painted this subject on a larger scale for Luman Reed, whose collection formed the New York Gallery of the Fine Arts, and now in the Historical Society Building.

9.

TAIT, A. F.

Young Ruffed Grouse. 6×8.

Characteristic and true.

10.

KENSETT, J. F.

Almy's Pond, Newport. 18×10.

Mr. Kensett does not merely imitate or emphasize or reflect nature, he interprets her.

11.

LEUTZE, E.

The Novice. 30×23.

An unusually fine treatment of female character by this artist. A beautiful picture.

12.

LEUTZE, E.

The Captive Prince. 16×20.

A pleasing Cabinet Picture.

13.

NO NAME.

The Trumpeters. (Oval.) 10×14.

A fine picture by a pupil of Wouvermans.

14.

HICKS, THOMAS.

Gate at Subiaco. 10×12.

Principal entrance to the town. Painted at Subiaco during the summer of 1846. An excellent study.

15.

KENSETT, J. F.

Niagara River, Canada Shore.
25×35.

The effect of the "Falls" in the background, the rising mist and the commotion of the water, are charmingly rendered. The Earl of Ellesmere while in this country saw this picture at Mr. Cozzens' house, and admired it so much that he ordered a duplicate.

16.

HUNTINGTON, D.

Christiana and her Children.

10×11.

Original study for the large picture in the Carey Collection.

17.

SULLY, THOMAS.

Childhood. 20×24.

No painter in this country has ever enjoyed more permanent social esteem and sympathy, and if ever there was a man especially endowed to delineate the human countenance, particularly women and children, it is Thomas Sully. He painted Queen Victoria.

18.

CROPSEY, J. F.

Bay of New York. (Castle Garden in the foreground.) 10×16.

See A 5781

When Jenny Lind was in New York and singing at Castle Garden, she was so well pleased with this picture that a duplicate was painted for her.

19.

NO NAME.

Glass of Wine. 12×15.

20.

LEUTZE, E.

The Scarlet Letter. (Hester Prynne and Little Pearl. —HAWTHORNE.) 48×60.

An admirable work, fine in drawing and in character. The artist says: "Hester Prynne was painted as soon as Mr. Cozzens sent me the book just published to Dusseldorf. I made a myth of it, and succeeded in agreeably surprising both him and Mr. Hawthorne."

21.

LEUTZE, E.

Interior. (A study.) 17×25.

Evidently from the place itself. Leutze's architectural details are always prominent features in his pictures.

22.

KENSETT, J. F.

Landscape—White Mountains. 7×14.

View looking south-east from the Flume House, Franconia Notch.

23.

STUART, GILBERT.

Sturges 500.

Portrait of Dr. Houghton, of Dublin. 25×30.

No portraits better preserve their tone of color and expression than those of Stuart's. There is a living, fresh reality about them, and "no one ever surpassed him in embodying, if we may so speak, the transient apparition of the soul." This picture was formerly the property of Mr. Charles Elliot, who obtained it direct from the family for whom Mr. Stuart painted it. It is considered one of the finest specimens of this artist.

24.

NO NAME.

Hve 65

The Tambourine. 8×10.

A fine work; beautifully drawn and colored.

25.

CHURCH, F. E.

Withers 2,400

The Andes. 36×26.

This Picture was painted expressly for Mr. Cozzens, shortly after Mr. Church returned from South America, and combines all the beauties which characterize the works of this distinguished artist.

26.

HICKS, THOMAS.

Edwin Booth as Iago. 22×32.

"No, he must die."

The same subject, full length, was regarded at the time of its exhibition as a very striking and successful performance. This duplicate, from the large picture, was painted for Mr. Cozzens.

27.

BOONEN, A.

Prince of Orange, 1691. 13×16.

28.

BOONEN, A.

Princess of Orange, 1691. 13×16.

Two very fine cabinet portraits. Boonen was a distinguished Dutch painter, born in 1669, died in 1729, and considered one of the ablest of his day. He painted, among other celebrities, Peter the Great, of Russia. Two very gems of Portrait Painting.

29.

DURAND, A. B.

The Beeches—Sunset. 48×62.

"At the foot of yonder beech."—GRAY.

The peculiar fidelity and sentiment of nature with which Mr. Durand always depicts trees is eloquently manifest in this picture. The whole scenic expression is harmonious, tender and true. One of Mr. Durand's best pictures.

30.

INMAN, HENRY.

Portrait of Bishop Moore. 27×34.

This portrait is one of the artist's master-pieces, and one of the glories of the American school of portraiture. He painted Wordsworth, Macaulay, and other distinguished men, shortly after painting this.

31.

JOHNSON, EASTMAN.

Not Enough for Two. 19×21.

A good specimen of this eminent artist; fine in character and color. His pictures are in constant demand and purchased before they leave the easel. All American collectors seek and prize them.

32.

VEDDER, E.

The Knight's Signature. 8×10.

A fine work of an artist whose reputation is constantly increasing.

33.

GRAY, HENRY PETERS.

Greek Lovers. 40×55.

This picture was painted in 1846, being Mr. Gray's first effort after his return from a second visit to Europe. Mr. Cozzens was so well pleased with it while in progress that he became the purchaser. Mr. Cozzens was not disappointed in the picture, and he always considered it one if not the best of the examples of this artist. It was the means of introducing Mr. Gray immediately to the public, and the foundation of his reputation.

34.

DOUGHTY, THOMAS.

Near Paris. 16×22.

A very fine picture ; unsurpassed by any American landscape. The works of this painter have not received the attention or credit they deserve. A series of pictures in American landscape would be incomplete without one of his works.

35.

HUNTINGTON, D.

Shepherd Boy of the Roman Campagna. 25×30.

One of his best works in his early style. Painted in 1849 ; in color remarkably fine—a most excellent specimen. In the course of time the early figure subjects of the American school of art will be more highly prized than at present.

36.

HUNTINGTON, D.

At the Shrine. 25×30.

Painted in 1849, as a companion to the Shepherd Boy. The Campagna of Rome and the Alban Hills form the background. Expresses true devotional feeling.

37.

BOUGHTON, G. H.

Sans Souci. (Match Boy.) 9×12.

A fine sketch. Mr. Boughton is established in London and much esteemed there and at home. His pictures are well known and much sought after.

38.

LEUTZE, E.

Contemplating the Setting Sun. 32×39.

This picture gained for the artist, besides general praise, the permanent friendship of the late Edward L. Carey, of Philadelphia, whose kind interest manifested itself until his death, and through whose influence the artist received an amount of commissions sufficient to justify his embarkation for Europe.

39.

LEUTZE, E.

Interior, 1856. 16×20.

From nature, and very good.

40.

LANG, LOUIS.

Beatrice Cenci in Prison. 13×9.

Study for a larger picture.

41.

Jones. 320

KENSETT, J. F.

Mount Washington, from the Valley of North Conway, N. H., 1851. 14×20.

A study, and characteristic of his style.

42.

Southmayd 440

KENSETT, J. F.

Massachusetts Coast. 13×20.

A scene on the Beverly Shore, remarkable for its wooded beauty. A favorite resort for Bostonians.

43.

Moore 325.

PINE, R. E.

Portrait of David Garrick. 20×24.

This picture was taken from life. It was formerly the property of the late Joseph Tyler, of the Park Theatre, and afterward of Philip Hone. It has been attested as an original and excellent likeness by actors and artists who have seen or performed with Garrick. A pamphlet was written and published on this portrait by Mr. Gulian C. Verplanck.

44.

COLE, T.

Sturges

Catskill Creek at Sunset. 26×36.

2. 200

One of the gems of American Art, and the Artist's Master-piece. Too much cannot be said in praise of this picture.

"Wonderful for the moisture and clarity of its deep heaven, and the vitality of its atmosphere."—(Noble's Pictures of Cole.)

45.

KENSETT, J. F

Sturges

Newport Harbor. 22×36.

1. 700

A very fine specimen of his ability; one of his best works. The rocky cliff on the right is particularly fine.

46.

KENSETT, J. F.

Hoyt

"Bateman's," near Newport. 12×20.

360

Kensett's Coast Scenes are very popular, and always coveted examples of his ability.

47.

LEUTZE, E.

Prichard

Child and Dog. 29×36.

190.

Portrait of Mr. Leutze's Son now with Admiral Farragut in the American Navy.

48.

LESLIE, CHARLES ROBERT.

Juliet. 11×13.

This exquisite picture was painted expressly for Mr. Cozzens. Leslie is acknowledged by all to be the best and most characteristic delineator of Shakespearian character that ever lived, and it is enough to say of this picture that it has all the beauty of expression and color of a Leslie. One of his pictures was sold in this city with the Wolfe collection, sent to London, and after Leslie's death is said to have been disposed of for a thousand guineas.

49.

BROWN, J. G.

"Allegro and Penseroso." His first Cigar. 9×14.

In genre subjects of a more humble and especially those of a juvenile and sportive kind, J. G. Brown, a young artist of great promise, has produced several favorite delineations. His pictures are well known and much admired.

50.

GLASS, JAMES W.

A Family Party. 25×30.

The picture of the Duke of Wellington on horseback, by this artist, was declared by many to be the best portrait of the Duke ever taken; it was exhibited with great success and finally purchased by the Earl of Ellesmere.

51.

HICKS, THOMAS.

Fountain of Elveto. 13×16.

In the Abruzzi Mountains, Italy. Painted in Rome in 1847. One of the prizes distributed by the American Art Union of that year.

52.

KENSETT, J. F.

Mountain Gorge. 48×60.

When one of Kensett's Landscapes was recently exhibited in Belgium, its strong, clear and true traits formed so marked a contrast to the more vague and artificial landscapes around that it became the centre of attraction: the best critics awarded it the palm, and a score of eager Amateurs beset our Minister at Brussels, to whom the picture belonged, with their praises and orders.

53.

DOUGHTY, T.

Landscape. 8×15.

A very fine sketch by this artist.

54.

BECKER, CARL.

Winding the Clock. 36×27.

A very fine work, painted in 1865. The works of this artist were conspicuous in the Paris Exposition, and much admired. His pictures are in great demand, and bring great prices.

55.

ROSSITER, T. P.

The Confidants. 10×13.

Some of Mr. Rossiter's pictures were exhibited in the Paris Exposition of 1855, when he obtained a Gold Medal.

56.

LEUTZE, E.

Columbus before Ferdinand and Isabella. 39×52.

This picture was painted in Munich, Bavaria, in 1843, and is one of Leutze's very best works. For variety of character, refinement, true sentiment and concentration of interest, unequaled by any of his works. The composition is full of interest: Columbus is an earnest and dignified figure; the King, Queen, and attendants, serious and attentive; the light and shade is well managed; the accessories, including the costumes and architecture, are carefully studied and beautifully painted—all showing that repose in the treatment of such a subject which denotes a masterly hand.

57.

CROPSEY, J. F.

Sibyls Temple of Italy. 16×17.

"Besides a remarkable tact and truth in color, and a true sense of the picturesque, a moral interest was frequently imparted to Mr. Cropsey's pictures by their historical or allegorical significance, in which as in other respects he reminded his countrymen of Cole."—TUCKERMAN.

58.

HOMER, WINSLOW.

Spring-Time. 24×38.

His picture of "Prisoners to the Front," an incident in the late War, was much admired in the Paris Exposition.

59.

KENSETT, J. F.

A Secluded Brook. 14×17.

The subdued tone of the atmosphere and foliage in this picture is tender and true.

60.

COLE, T.

Campagna di Roma. 27×36.

"The Campagna di Roma, with its broad masses of shadow dividing the sunshine that bathes the solitary plain strown with ruins, its glorious mountains in the distance, and its silence made visible to the eye, is one of those pictures of Cole which we most value, and most affectionately admire."—BRYANT.

61.

LANG, LOUIS.

The Little Mischief. 14×18.

A very successful work.

62.

LEUTZE, E.

Jones. 1.400

The Puritan and his Daughter.

32×38.

The Iconoclast or Image Breaker is justly considered one of Leutze's best and most popular works. Leutze is remarkable for portraying energetic figures, and this fully shows his powers in this direction. Engraved in line by Alfred Jones, for the American Art Union.

63.

Bernard

HICKS, THOMAS.

Street Scene in Subiaco, Italy.

14×15.

A fine sketch from Nature. Painted in the Summer of 1846.

64.

HUNTINGTON, D.

Dodge 1.600.

The Sacred Lesson. 37×42.

A very good work. Painted in Florence in 1845. A young woman listening devoutly to the instruction of a bearded sage, who is explaining the Crucifixion from an illuminated volume. Exhibited at the British Institution, London.

65.

EDMONDS, F. W.

Sunday Evening—Reading the Bible. 10×12.

One of Mr. Edmonds' best studies of character. The figure asleep in his chair is one of the best studies of humorous character he made.

66.

WEIR, R. W.

The Microscope. 30×40.

An old philosopher showing the microscope to two boys. This picture was painted for Mr. Cozzens, and has always been regarded as a very successful performance.

67.

WHITTREDGE, W.

Berkeley's Seat, Newport. 18×30.

This picture was much admired at the Paris Exposition. "Conscientiously devoted to his art, for manly fidelity to the simple verities of nature no one of our painters is more consistently distinguished than Worthington Whittredge."—TUCKERMAN.

68.

KENSETT, J. F.

Lake George. 24×36.

A very fine example. "The most unaggressive and loved of the leaders of the American school of painting has at length produced a picture of size sufficient to call forth his best strength, and to confirm his position as one of the three foremost men of the Landscape Art."

69.

KENSETT, J. F.

Sunset on the Coast of Maine. 10×14.

70.

LANG, LOUIS.

The Young Poetess. 16×20.

This painting was ordered by Mr. Cozzens but a few months before his decease.

71.

LANG, LOUIS.

Margaret going to Church. 9×12.

72.

LEUTZE, E.

The Amber Necklace. 31×37.

Portrait of Leutze's child and its nurse. The head of the child remarkably fine in color and in action.

73.

COLE, T.

Mountain Brook, Autumn. 14×17.

Still another fine example of Cole's power. Admired for its vividness and truthfulness of color. The crimson, gold and purple of an Autumnal sunset, conspire to make it one of the finest simple landscapes to be found.

74.

INMAN, HENRY.

Hackett as Rip Van Winkle. 25×30.

Inman painted but few pictures of this class, and this is an excellent specimen of it.

75.

OLD PICTURE.

Esther before Ahasuerus. 44×26.

76.

KAUFFMAN, H.

Landscape—Winter. 25×30.

As a representation of a snow-storm, this picture is unsurpassed.

77.

LANG, LOUIS.

Grandfather's Pet. 20×24.

78.

LANDSEER (Copy).

Spaniels. 25×30.

A good Copy.

79.

Coat of Mail. Milan, 1500.

Height of Figure, 6 ft. Height of Pedestal, 2 ft. 4 ins.

This Armor, an original Coat of Mail and fine Milanese work, was bought by Mr. Haight in Italy, some 25 years since; supposed to have been worn by one of the Colonna family, so celebrated in the person of Vittoria Colonna, famous for the devotion and honor with which she was regarded by Michael Angelo. Mr. Lang purchased it for Mr. Cozzens at Mr. Haight's sale. The Armor is complete, beautifully engraved, and in fine order.

BRONZES.

80.

CARRIER, A.

Rembrandt.

81.

CARRIER, A.

Moliere.

Height of Figure, 24 ins. Height of Pedestal, 36 ins.

Two superb Bronzes; sitting posture and mounted on richly ornamented Black Walnut Pedestals.

82.

The Hunter.

Height, 22 inches.

One of the prizes distributed by the American Art Union.

83.

The Fisher Girl.

Height, 15 inches. By Pradier.

84.

"Flying Mercury."

Height, with Marble stand, 21 inches.

85.

Two Bronzes.

Pair Busts on stands.

86.

One Bronze.

Arc d'Etoile in Paris.

87.

Easel.

A Drawing-Room Easel in Ebony.